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GROUP X

EXHIBITION CATALOGUE

MANSARD GALLERY

MARCH 26—APRIL 24

1920

ONE SHILLING

Z 5055 M.

"Group X"

1920

DISMORR
DOBSON
ETCHELLS
GINNER
HAMILTON
W. LEWIS
KAUFFER
ROBERTS
TURNBULL
WADSWORTH

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35. P. 193.

FOREWORD

GROUP X

THE members of this group have agreed to exhibit together twice annually, firstly for motives of convenience, and with no theory or dogma that would be liable to limit the development of any member. Each member sails his own boat, and may lift his sails to any wind that may seem to him to promise a prosperous cruise.

On the other hand, the ten original members have not come together so much by accident that they do not share certain fundamental notions in common.

Clearly, should one brace his jib-boom, and pull up his top-gallant-sail, and steer a course that was undoubtedly going to bring him to port cheek by jowl with such scurvy and abject craft as bear the ephonious names of "Jack" or "Collier," he would be expected, and indeed in any case would, remain in that golden and vulgar port until the Crack of Doom, as far as his present companions are concerned.

Group X, on the other hand, is not in the nature of a piratic community. They are a band of peaceful traders—naturally armed to the teeth, and bristling with every device to defend the legitimate and honourable trafficking that is the result of their enterprising toil.

That much established, it still remains evident that the founding of this small community is not entirely fortuitous.

When you speak of the unfettered development of the individual, you do not mean such development as has just been indicated, terminating in the gilded, sluggish port. And it is probable that the

merchandise marked X will be known for a certain quality rather than another. X will not, and is not meant to, signify *anything* that can be made.

It is unnecessary to review in detail the existing organisations for the exhibition of pictures in England. But the artists collaborating in this Group hold roughly the following opinions on the subject of two of the largest of them.

The large official *Exhibition at Burlington House* appears to them to be beyond redemption. It is a large and stagnant mass of indescribable beastliness, that no effort can reform short of the immediate extinction of every man, woman and child at present connected with it.

Of the "outside" and so-called independent Societies, the *New English Art Club* is a large and costive society. It is choked with the successive batches of Slade talent, and is an obviously enervating and retrograde institution. Like any society that has existed so long, practically unpurged year after year, it has grown a constipated mass of art-school dogmas whose function is to nurse the young through its connection with the largest (independent, also) art-school in the country, the Slade School. But the Slade is enormously prolific. As an art-school, it is prone to producing geniuses very much of a pattern. The result is that the new English Art Club might be said to suffer intestinally from over-feeding on this particular delicacy—namely, "Genius." This Victorian monstrosity, the favourite food of the N.E.A.C., will eventually be the death of it.

As to the *London Group*, several members of Group X have expressed their sentiments with regard to

the utility of that now rather swollen institution (destined perhaps to become a New English Art Club up to date) by lately retiring from it.

Of the "certain fundamental notions" that this small collection of artists have been said to hold in common, the following may be taken as those that principally give them the solidarity necessary for them to thus go aside from the greater exhibiting bodies and form an independent Group.

They believe that the experiments undertaken all over Europe during the last ten years should be utilized directly and developed, and not be lightly abandoned or the effort allowed to relax. For there are many people to-day who talk glibly of the "victory" of the Cubist, Vorticist or Expressionist movements, and in the next breath of now putting the armour off and becoming anything that pays best, repairing wherever, after the stress of a few years, the softest time is to be secured.

A group was formed some months ago, naming itself six and ten, or something like that, which has used, to recommend itself, arguments on these lines: —"*We* are the latest thing, if that is what you are looking for. We have gone right back to the Pre-Raphaelites—that is so English, too, you know, as well as being *le dernier cri*. The Cubists were useful (not to us, of course, but to Art in general—vaguely —somehow); but that battle is over, that war is over! Let us, therefore, as occurs in the case of all wars, forget at once all about it, and also what it was supposed to be for. It was really, as we have very astutely seen (and tell you in confidence) for Pre-Raphaelitism all the time! And we are such a 'spiritual' lot of chaps too"!

Why Pre-Raphaelitism (for which Dante Rossetti was a good deal responsible) should be particularly English it is difficult to see. Rowlandson, Feilding, are English enough—more English than any phase of Victorian Romanticism. The age of Elizabeth furnishes examples of art that are surely as "national" as it is desirable to be: perfectly interpenetrated with Western European culture, and yet using that culture independently with a freedom considered barbarous by the French.

I give this instance of the manoeuvres of one of the many associations of younger artists resolved to step into one well-trodden path or another, and call it new, and at the same time abuse the living movements still developing on the Continent of Europe, in order to indicate at the same time one of the tendencies with which Group X is in conflict. If you should wish to relate the artists of Group X to something English, Rowlandson would be the figure they would indicate rather than Madox Brown, as a model Islander. Also they would refer you to a time in English history when England formed part of Europe, participating intellectually in the life of France, Spain and Italy, rather than to a time when England took on a clammy cloak of provincial narrowness, as occurred in the Victorian period.

Nothing more than these general indications of policy need be said in explanation of the founding of this small group.

WYNDHAM LEWIS.

N. Wyndham Lewis exhibits only one picture.

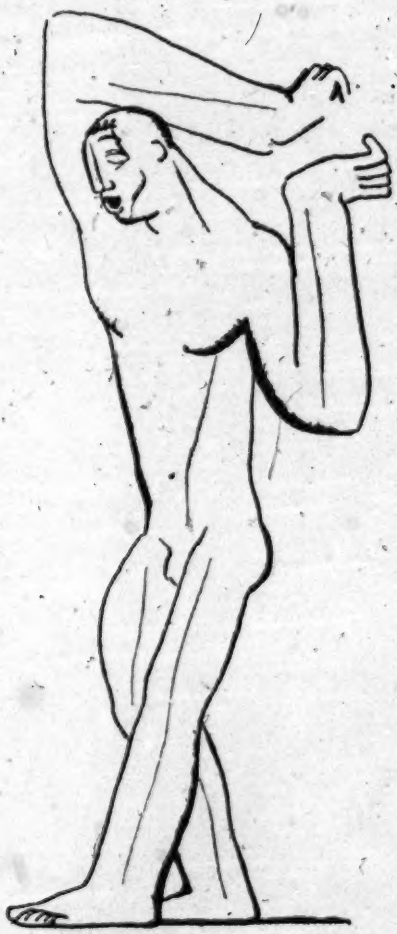
DRAWING *J. Dismorr*

Notes by W. G. Constable.

SELF PORTRAIT

Jessie S. Dismorr

1. Portrait of a Woman
2. Head of a Girl
3. Composition
4. Red House
5. Villa



DRAWING *F. Dobson*

SELF PORTRAIT

Frank Dobson

SCULPTURE

1.	Concertina Man	Portland Stone
2.	Boy Feeding Pigeon	" "
3.	Baby's Head	Red Mansfield
4.	Linda	Bronze
5.	Young Girl	Painted Plaster
6.	Benjamin Nicholson	Plaster

DRAWINGS

1.	Bronze Boy	
2.	Pigeons	Design for Relief
3.	Drawing	
4.	"	
5.	"	
6.	"	

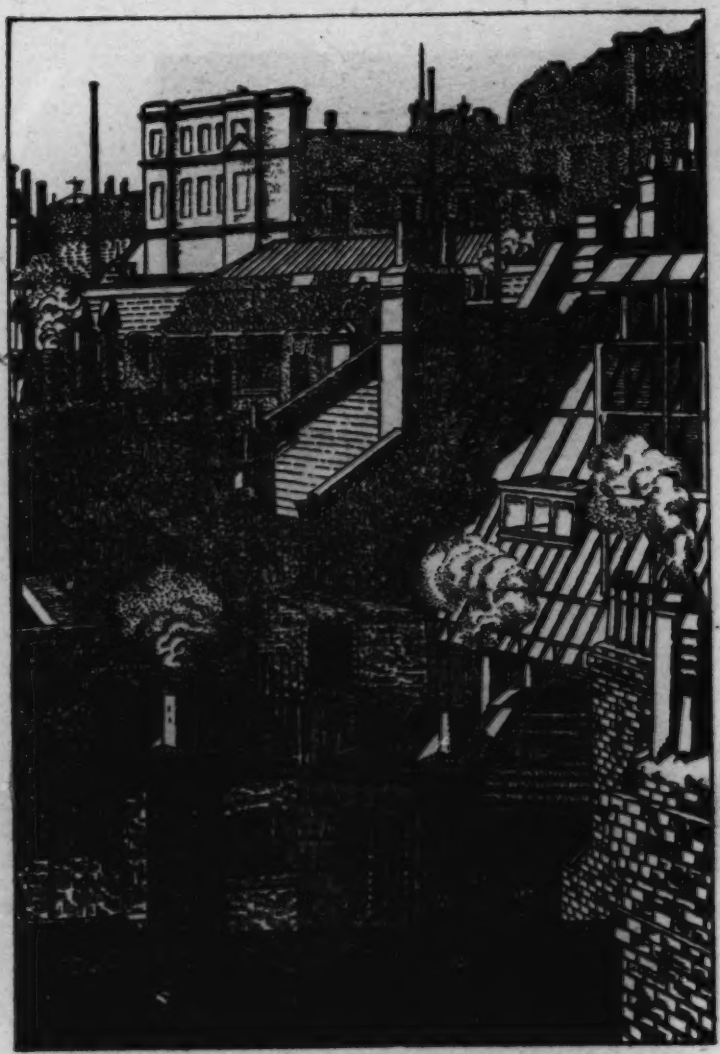
ARMISTICE—SUBURBIA

F. Etchells

SELF PORTRAIT

Frederick Etchells

PAINTINGS & DRAWINGS



DRAWING *C. Ginner*

SELF PORTRAIT

Charles Ginner

PAINTING

1. Carting Lane

DRAWINGS

1.

2.

3.

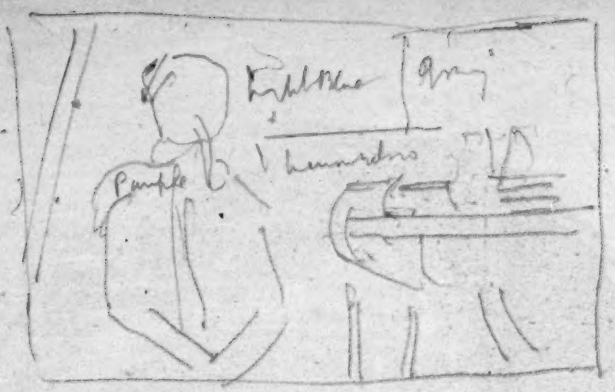
GLASS FACTORY *C. J. Hamilton*

SELF PORTRAIT

Cuthbert J. Hamilton

1. The Mill
2. The Glass Factory
3. Reconstruction
4. Composition
5. Landscape

POTTERY



good colour scheme

~~Typical~~ Competent work Wyndham Lewis

PAINTING

Self Portrait

DRAWINGS

1. Self Portrait
2. " "
3. " "
4. ~~" "~~
5. ~~" "~~
6. ~~" "~~

Ink

Drawing under back

Red in other

Caricatures the planes of the face

marking the length and giving each

place in time

to create according to

~~direction of light~~ the

way in which light falls.

Composition in painting.

But why portraits ?

VILLAGE

E. McKnight Kauffer

SELF PORTRAIT

E. McKnight Kauffer

PAINTING

1. Village

WATER COLOURS

1. Sunflower
2. Village
3. Reflections
4. Village
5. Factory
6. Reflections
7. Roof-Tops

BOXERS *W. Roberts*

SELF PORTRAIT

William Roberts

PAINTING

Cockneys: a Street Scene

DRAWINGS

1. Athletes exercising in a Gymnasium
2. Cockneys: A Study
3. The Auction Room

John Turnbull

PAINTINGS

1. The Ace of Aces
2. Flaming Onions and the Mad Major
3. Down Pit

DRAWINGS

4. In the Hangar
5. Crashed Plane Burning

THE EAST WIND

Edward Wadsworth

SELF PORTRAIT

Edward Wadsworth

PAINTINGS

1. Tipton Furnaces
2. Ladle Slag

DRAWINGS

1. Staffordshire Landscape
2. Ladle Slag
3. The East Wind
4. Ladle Slag

AT THE PELICAN

PRESS

2 *Carmelite Street*
London, E.C.

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